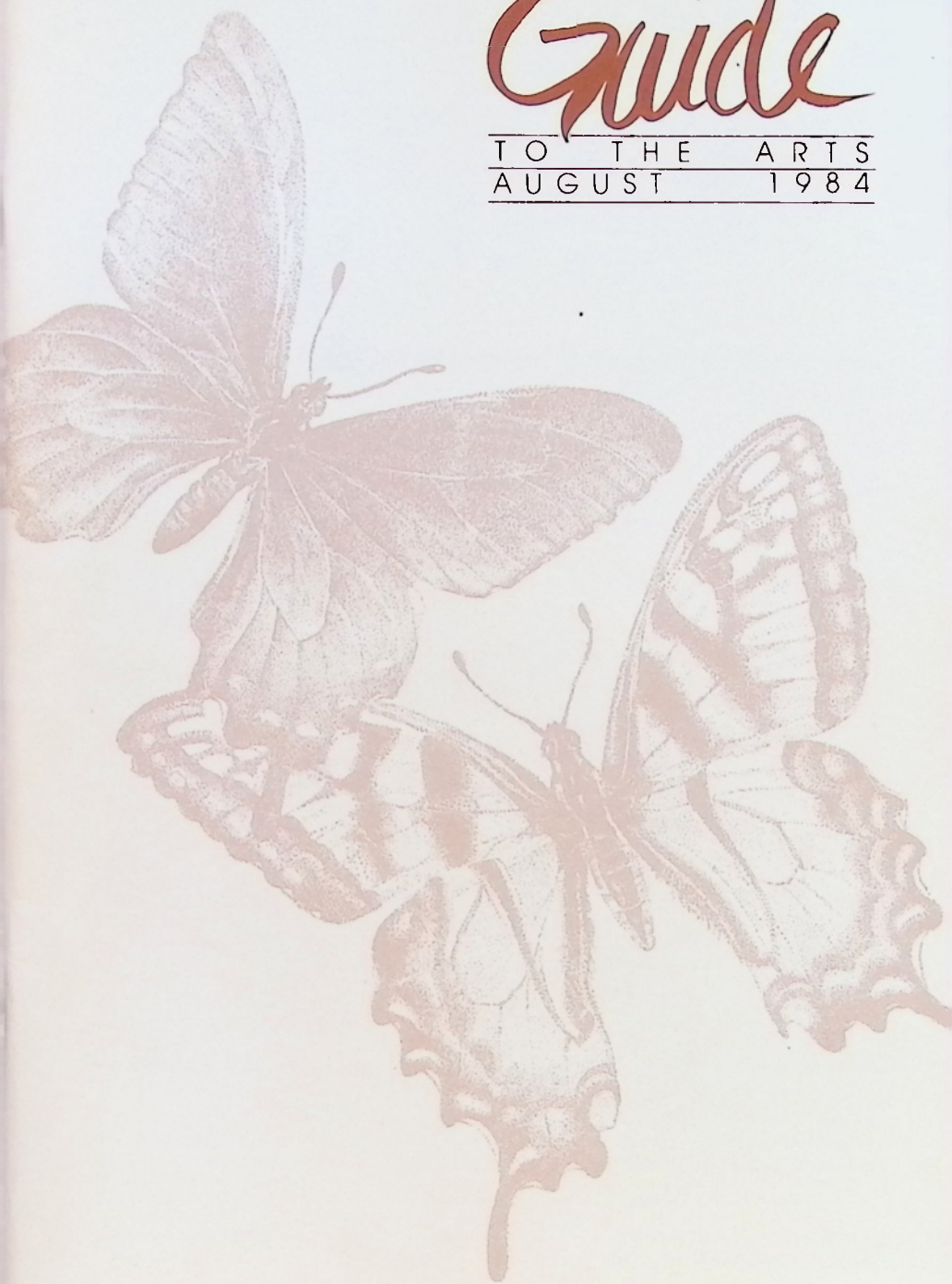


K S O R

# Guide

TO THE ARTS  
AUGUST 1984





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*Tom Romano, a fine and commerical artist, was graduated from the Oakland, California, College of Arts and crafts with a degree in commercial art. At Sequoia National Park, he assisted the illustrator in wildlife illustrations. He now resides in Ashland and works in the SOSC publications office, where he has designed covers of several tabloids and a President's Medal for student awards.*

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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



K S O R

# Guide

TO THE ARTS  
AUGUST 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



*Dancel - 7*



*Slag Sculpture -10*

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## FROM THE DIRECTOR'S DESK



# Bottom Lines and Dividing Lines

Two magazines recently published articles which explored the relationship of private enterprise techniques and tax-exempt nonprofit organizations. The June edition of *Washington Journalism Review* carried Dennis Holder's article entitled "Mixing Public Radio with Private Enterprise." Holder analyzed Minnesota Public Radio's foray into various for-profit subsidiary activities, including renting studios, producing commercials and records, an ownership interest in the St. Paul cable franchise, a commercial radio news and sports network and the Minnesota News Network, which was recently launched. And he recounted critics of Minnesota Public Radio's pricing policies for its American Public Radio network activities and commercial interests which complained that MPR was using tax-exempt publicly-subsidized activities with which to commercially compete with private industry.

The May/June issue of *Columbia Journalism Review* carries an article entitled "The Payoff in Nonprofits" in which the thesis is launched that the press pays entirely too little attention to the economic and political significance of nonprofit organizations. But that may be changing. The federal Small Business Administration recently produced a paper which identified the impact of non-profit activities upon the private sector as a major economic issue for the 1980s. One National Public Radio board member as well as a high NPR official have both noted to this writer in recent weeks their concurrence that this is a very sensitive and critical issue, for one doesn't accept the trappings of commercialism without altering one's nonprofit environment. And as public radio faces a difficult economic future, there must be discussion about the total impact upon nonprofit organizations of "commercializing."



What follows are excerpts from a letter to the *Washington Journalism Review* which this writer submitted in response to the Holder article.

\*\*\*

Dennis Holder's report on Minnesota Public Radio's non-public radio activities . . . did not fully grapple with the fundamental question. The application of commercial entrepreneurial techniques is worthy of more detailed analysis.

Private industry exists to provide goods and services in order that capital at risk may be rewarded by profits. Public service enterprises exist to provide socially useful services. Period.

No one would deny that non-profits can benefit from lessons in cost-effectiveness in providing such service . . . but the MPR model goes much further. Minnesota Public Radio has cascaded a long series of federal grants provided for public radio support and used the operations thus created as a springboard from which to launch other often unrelated revenue generating activities.

MPR holds its approach out as a model for others. Holder quoted commercial businesses which have complained that MPR is unfairly competing from a subsidized foundation. This seems to be a legitimate complaint. In fact it is highly improbable that MPR's "model" could be widely emulated because the political consequences of putting the nation's subsidized public broadcasters in toe-to-toe competition with private industry would quickly bring private industry to the steps of the Capitol where such a "model" would be promptly halted.

What *is* possible is for a single segment of public radio to grab power (which is largely defined financially) by cloaking its activities in the legitimizing guise of nonprofit flow while all the time enlarging its influence, power and, ultimately, cash flow.

But some searching questions should be asked.

Private industry will willingly snuff a competitor out of existence because the competitor's existence lowers profits. Public service exists to provide services and should recognize that a competitor's existence doesn't in any way detract from one's own operation other than in cash flow. And in nonprofit situations that should be acceptable.

In fact MPR has sought to squeeze its competitors and in the process has deprived listeners to other stations of services. The "exclusive" affiliation policy which MPR established for the network it created, American Public Radio, is one example. That is the real message between the lines of Paul Peterson's comments [representing the Association of Minnesota Public and Educational Radio Stations (AMPERS)] and is the same message that AMPERS reported to the Minnesota legislature in 1977.

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In fact MPR created APR to compete directly and aggressively with NPR. Maurice Mitchell, former chairman of the NPR board, stated in a May, 1983, interview, "The APR [founding] stations resented the fact that [Frank] Mankiewicz saw them as competition. They resented the resistance that NPR put up and resented the fact they weren't being allowed to operate easily and without criticism, using NPR facilities and the NPR network as a customer base. I feel that in many respects they decided at the very beginning that they could punish Frank by either intimidating him or getting rid of him. Then they could put someone into NPR who would accept the fact that it might be possible to diminish the NPR operation and increase the amount of input, therefore the amount of program money, that was provided to APR."

Since APR's founding there has been aggressive and continuing interference with NPR. While there are many examples to support this view, perhaps the best is to be found in the Government Accounting Office investigation of NPR's financial problems. The GAO reports no fewer than eight instances of items not addressed by the NPR Board at its July 29/30, 1982, meeting.

(Guild members of long standing will recall that that meeting was derailed by an attempt to fire the NPR president and NPR

Board chairman because they circulated to several stations copies of the July, 1982, *KSOR GUIDE to the Arts* column raising substantial questions about American Public Radio.)

As the GAO notes, the July 29/30, 1982 meeting substantially destabilized NPR and precipitated the network's financial problems. APR representatives played a vigorous role in these events—a matter which deserves closer inspection.

As presented in this article, "synergy" (a term which the article applied to the adoption of for-profit models by Minnesota Public Radio) sounds like a nice efficiency improvement measure. Board-room politics, denial of service to stations and listeners throughout the country while utilizing federal subsidies to provide those services and undercutting commercial competition in providing services unrelated to public radio, is behavior which might seem appropriate (even normal) in private industry. But it is these for-profit analogies and business ethics which MPR has embraced and held out as a model for others.

The real question is: is this public radio? And that may be public radio's real issue for the 1980s.

**Ronald Kramer**  
Director of Broadcast Activities

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# Lorin Hollander

## Solos at Britt

by Dave Marston



***The Britt Classical Music Festival is scheduled for August 2-19 in the Peter Britt Gardens in Jacksonville***

What does dancing and understanding one's childhood have to do with performing at the piano?

Plenty, according to Lorin Hollander who will appear at the Britt Classical Festival in Jacksonville this month.

"Playing music is a total experience," claims Hollander. "One doesn't just play with the hands."

"The role of the interpreter must be to allow him or herself to feel the mystical, visionary experiences of the composer and to then be able to express them with as much imagination, joy, and wonder that one can find on the stage. One has to even dance while sitting at the piano."

Hollander has been discovering these mystical experiences at the piano for nearly all of his 39 years of life. He began performing in kindergarten, performed at Carnegie Hall at age 11, and now gives 80 to 200 concerts per year. He has soloed with virtually every major orchestra in the world. Many people will remember his playing which adorns the movie *Sophie's Choice*.

In addition to performing, Hollander is renowned as a speaker, delving into the entire mechanism which makes up the creative process. Hollander has become a pioneer in the field of understanding the phenomenon of stage fright, a common malady of performers but about which we know very little.

In July, he was a speaker at the 16th World Conference of Music Educators in Eugene, only the second time it has been held in the United States.

While calling Hollander at his home in Maine, I grew to understand his deep spiritual commitment to his art. "A good deal of my work," he begins, "is in exploring the types of emotional and visionary experiences which composers and other creators have delved into. In studying the works of a master, we absorb what he has given us and we can touch his vision and go deeper than simply learning the music. It is a total identification."

The "master" which Hollander will be experiencing on August 6, 8, and 9 at Britt this season will be Camille Saint Saens. Contrary to original plans, he has chosen to play Saint Saens' Fifth Piano Concerto instead of Rachmaninoff's "Rhapsody on a Theme by Paganini."

"I will be doing so much traveling prior to the concert," he defends, "that I will have little access



to instruments to work on. The Rachmaninoff I have played only about ten months ago. The Saint Saens I have played more recently. It's a purely technical thing. The Saint Saens will require slightly less preparation time."

The artist offers these insights on the work. "The piano concerto is one of the most remarkable of that period [late 19th century French]. [Saint Saens] was a very special person who underwent a profound change around that time. He had taken a journey to Egypt and discovered parts of life that he had forgotten or simply pushed aside.

"The piece begins in a classical vein and the slow movement starts to delve into mystery and touches the mystical and the occult. It's a very atmospheric and ingenious journey through the mind."

In addition to his concerts, which consist of a repertoire of about 25 concerti, Hollander never ceases to be an educator to all ages.

"I want to explore how music can supply a very needed, healing force within

the educational community. We have recognized that education in this country is in a serious crisis and that what all of the national reports are hinting at is that not only aren't the young people getting the basic skills, but their creativity may, in fact, be stifled in the schools."

But creativity is one thing that will not be stifled when Hollander appears with the Britt Orchestra under the baton of John Trudeau. He will seek to make it a new experience.

"Every note, every phrase must be re-explored, and re-experienced so that it is a totally live, new, and emotional experience," says Hollander. "Then the performance is more than playing the piano. It becomes articulating and singing every line of the music so one can be totally free, expressive, and creative on the stage."

---

*Dave Martson, of Asbland, is well-known in the area for his writing, teaching, performing, composing and directing in the field of music.*

## The Peter Britt Classical Musical Festival August 2-19

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6/KSOR GUIDE/AUG 1984



*Music Director John Trudeau*



*Violinist Stephanie Chase*



# DANCE!

## under the stars in Jacksonville

by  
**Mary Margaret Mullen**

The hills of Jacksonville will add the vision of dance to the sound of music this year as the Peter Britt Music and Arts Festival Association inaugurates its first Dance Festival to follow the traditional Classical Music, Jazz, and Bluegrass Festivals that have become popular events in the warm southern Oregon summers.

In a booking masterpiece, Britt's General Manager David Shaw has put together The English Ballet Ensemble, the exciting AVAZ company, and Seattle's That's Jazz for this premiere dance event.

The British Ballet Ensemble will give its only two performances on the West Coast in Jacksonville on Wednesday and Thursday, August 22nd and 23rd, as a group of twelve dancers from the Royal Ballet appear by permission of the Director General, Royal Opera House of Covent Gardens, London.

The AVAZ company, which will perform Friday, August 24th, strives to give its audiences the experience of dance,

---

**Mary Margaret Mullen is director of La Petite Ecole de Ballet in Medford.**

*KSOR GUIDE/AUG 1984/7*



**Bryony Brind & Jonathan Cope of  
The English Ballet Ensemble**

music, costumes and folk customs of peoples from Europe, Asia, North Africa and the Americas.

And *That's Jazz*, in performance on Saturday, August 25th, will furnish bright jazz, tap and contemporary theatre dance to the Dance Festival's closing night audience.

The English Ballet Ensemble, a chamber group from the Royal Ballet, is headlined by Wayne Eagling, a native of Montreal



Tap dancer David Silverman appears with *That's Jazz*

who moved with his parents to the United States and was invited to join the Royal Ballet when he was seen during its 1966 visit to this country. He joined the Royal Ballet School that year and graduated into the company in 1969. Since then he has danced the choreography of George Balanchine in solo roles of *Agon*, *The Four Temperaments*, *Serenade*, *Apollo*, and *The Prodigal Son*. He has also danced the choreography of Sir Frederick Ashton in *Cinderella*, *La Fille Mal Gardee*, and *Jazz Calendar* for choreographer Kenneth Macmillan in *My Brother My Sister*, *Romeo and Juliet*, and *Elite Syncopations* as well as the classics of Petipa in *The Sleeping Beauty*, *Swan Lake* and *La Bayadere*. The list continues and is long and impressive.

Eagling and his eleven companions in their two night performance will include divertissements from *Swan Lake* and *The Sleeping Beauty*, both with music by Tchaikovsky, the pas de deux from Kenneth Macmillan's *Romeo and Juliet* with music by Prokofiev, and *Elite Syncopations*, also choreographed by Macmillan to the music of Scott Joplin.

The AVAZ is an international folk ensemble of some 65 dancers, singers and musicians whose repertoire includes dance and song from such diverse areas and countries as Armenia, Georgia, Central Asia, Iran and the Persian Gulf, Egypt, Croatia, Greece, Macedonia, Serbia, Bulgaria, and North and South America.

The company's costume collection includes many originals acquired over the past two decades by Anthony Shay, the company's artistic director; and many authentic reproductions made by company personnel.

These dancers and costumes when combined with the vocalists trained to represent the many geographical areas, and the orchestra members using the diverse ethnic instruments promise a performance of dazzling beauty and ethnic authenticity. An evening with AVAZ has been described as "Beneath crossed swords, a Croatian maiden enters adulthood in a ritual blaze of song and dance. An Uzbek courtesan shimmers and spins in liquid motion. Young men of Dalmatia test





*AVAZ International Dance Company performing authentic folk dances*

prospective wives' strength and agility in dances that remind us of an American frontier hoedown."

The group passes even the toughest scrutiny as they add an emotional element to their performances of ethnic dances and music. "Our greatest satisfaction comes," says Shay, "when people from the old country come backstage after our concerts, tears in their eyes, to tell us, 'That was just the way I remember it used to be.'"

Saturday evening's performance by That's Jazz promises to round out the Dance Festival with snap and pizzazz. The dancers of this company come from a wide range of theatrical experience, having performed with such companies as The City Center Joffrey Ballet Company, The Harkness Ballet Company, The Eglevsky Ballet Company, First Chamber Dance Company, The Bill Evans Dance Company, *Ballet Guadalajara*, New York City Opera and the Dallas Opera.

Artistic director Ray Bussey has been performing since age fifteen. The quality and depth of his career is evident in his dancing, teaching and choreography. This multi-talented man has studied with some

of America's finest, and as a dancer, has toured the world. He has danced both on and off Broadway in *Zorba*, *Canterbury Tales*, *Cabaret*, *Peter Pan*, *Can Can*, and others. He moved to the Pacific Northwest to choreograph and perform for the First Chamber Dance Company, to choreograph and teach for the Pacific Northwest Ballet Company and now directs and teaches for The Dance Lab in Seattle.

Bussey and the dancers of That's Jazz will bring to the Britt stage a program of many styles. Opening with "Dixie," choreographed for the full company accompanied with a big band sound, their performance will also include a spoof on "Peter Gunn," a hot and steamy pas de deux entitled "Bolero," "Sisters" for two bobby soxers, a semi-breakdance routine, tap dancing and a full spectrum of jazz—all with one major performing quality: excellence.

---

**Ticket information at the  
Britt Box Office:  
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or by writing P. O. Box 1124  
Medford, OR 97501**





by Mary Karsnia Friesen

# Slag Sculpture

To most people, "slag" means a waste product—essentially a useless substance. To Paul Andrews of Grants Pass, however, this molten metal residue has provided the perfect opportunity to demonstrate the old adage that "Some people's trash can truly become someone else's treasure." The increasing number of invitations to show his work, coupled with the enthusiastic response of those who view it, suggest that ultimately the term "slag" may lose its negative connotations.

"I have to admit," Paul confesses with a big grin, "that there isn't a lot of real, honest to goodness, slag in the sculptures that I've been doing lately. There was in the beginning, then I developed a finishing process that gave a slaggy effect to regular metals, so the term "slag sculpture" really refers more to the finish than to the components of the sculpture."

The unique finishing process that Paul has developed is, and he maintains, will remain secret. "We've had chances to sell our basic designs to manufacturers who would mass produce the more popular

ones, but it would have meant revealing the process, as well as losing control of the quality of what was being produced. We were really concerned about the material that might be used if the sculptures were mass produced. I use pretty heavy metals. They hold a texture much better."

"And don't fall off the wall if you happen to brush up against them," adds Priscilla, Paul's wife.

Paul went on to explain that it really isn't uncommon for an artist to sell designs for mass production. "There are some good arguments in favor of doing it, I guess. There's money, of course. We've had offers that have been extremely attractive. And, of course, reproductions are affordable for a lot of people who just aren't in a position to purchase originals."

Paul's sculptures fall into two general categories: Free-standing scenes, generally with a building as the central figure, such as the barn and dry dock scenes owned by Family Life Insurance of Seattle, and the "Blacksmith Shop" which was purchased by James Arness of *Guns* fame when he was making a film in Grants Pass in 1972. Then, there are the flat-figured sculptures suitable for hanging on the wall, such as the "Pear Branch" owned by Lyn Newbry of Medco in Medford.

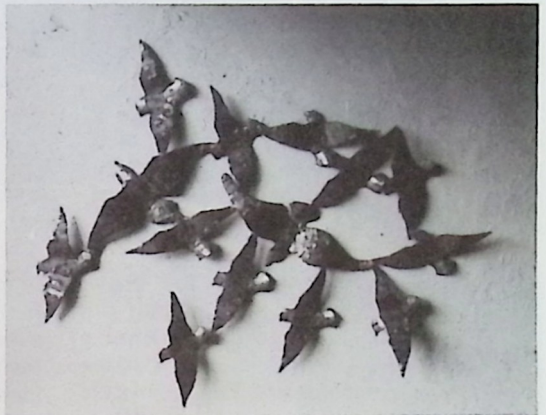
Realism is a primary characteristic of the sculptures and, when combined with feeling, results in works such as the popular "Wind-

swept Cypress" and "Seagull." Butterflies and birds have also become two of Paul's favorite subjects.

Paul estimates that roughly seventy percent of his work is commissioned. "A lot of times," he says, "someone will see my work in a gallery or at an art show, and get an idea of a particular memory or scene they would like to have reproduced in this form."

Priscilla, who is also a talented artist, works with him on about half of the sculptures that he produces, including many of the commissioned pieces. "We have a pretty set routine," she explains. "First we talk to the person to get an idea of the subject. That sounds easy, but sometimes it's hard for people to put ideas that are basically feelings into words. We have to be pretty sensitive to the feelings that can't really be expressed in words."

"After we have an idea of the subject," she goes on, "we try whenever possible to visit the person's home. This gives us a chance to see the space that the sculpture will occupy, as well as the opportunity to look at the other things in the room."

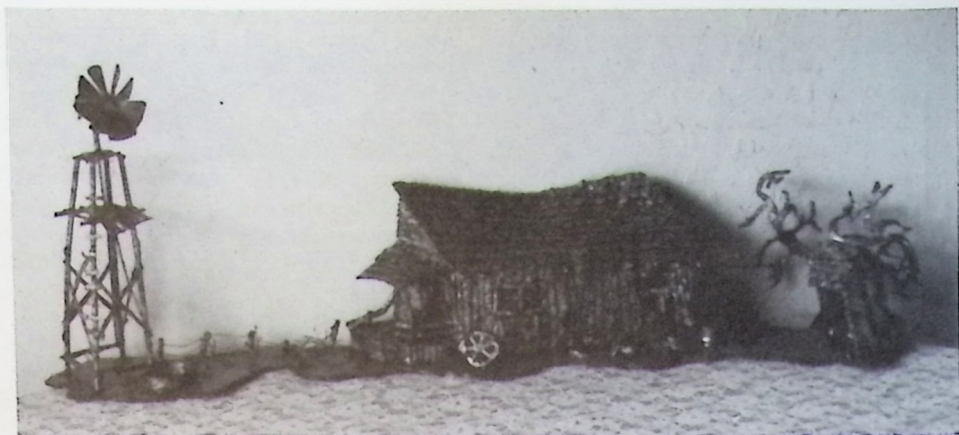


*"Seagulls in Flight"*



*"Gnarled Oak,"  
owned by General Motors*





*"Homestead"*



*"Windswept Cypress"*

"Priscilla is very sensitive to the 'other' things that people have," says Paul.

"You develop a feeling for what a person really wants, when you have a chance to see what he already has," Priscilla observes. "Anyway, when we've done that, I go home and do several sketches for the person to choose from."

"Usually, I'd say about ninety percent of the time, the person will pick the first sketch that Priscilla did," Paul comments.

When the design has been selected from the sketches, it is transferred to the metal that will be used for the finished sculpture. Pieces that are being done for exhibit are usually sketched directly on the metal.

Priscilla emphasizes that they are very concerned about keeping each piece of sculpture unique. "Although we use some of the same basic designs, such as the windswept cypress, for a number of different pieces, each piece is done freehand so that no two pieces are identical. When I'm doing sketches, I never work in the same room with a sculpture of the same general design that might influence my sketches."

Paul's interest in metal work began at an early age. As an Iowa farmboy growing up near Des Moines, he learned how to weld in order

to take care of the equipment used on the farm. His interest and ability in working with metal ultimately led to a career in metal fabrication for a truck-body manufacturing company in San Jose, California, where it was necessary for a lot of specialized fitting of different metals. "I've always loved working with metal," says Paul. "But it was a long time before I really gave much thought to doing something artistic with it. That came about, for the most part, through being married to Priscilla."

Priscilla's interest in art goes as far back as she claims to be able to remember. "I was doing simple sketches before I even started going to grade school," she says.

"And I think I took every art class offered in every school I attended. But I never thought of it as anything more than an enjoyable hobby. Things went on that way for years; then, after our third child was born, I felt such a need to paint that I began to haunt the art galleries and try to paint at home from the paintings that I saw there and in the local [Santa Cruz] shops. Paul went with me to the Galleries and really got interested in art."

Then came the incident that provided the impetus which led to Paul's transformation from fabricator to artist. "It happened in 1967," Priscilla recalls. "We were attending an exhibit at the Castle Gallery. There was a piece of wrought iron and metal sculpture of cattails on exhibit. We were looking at it and all of a sudden, Paul turned to me with the strangest expression on his face and said, 'Priscilla, I could do something like that!' Within three years, Paul's work was being shown there—and still is," she adds proudly.

"Our decision to move from Santa Cruz to Grants Pass took two years and a lot of discussion," Paul declares. "We visited Grants Pass in 1966 and both Priscilla and I had such a strong feeling that living here would be right for us and our family. But I had such a good job in San Jose and I knew that moving meant a really drastic change in our lifestyle. Then too, the galleries that we enjoyed so much were there. We stayed up a lot of nights rehashing all of the pros and cons. In 1968 we decided to come back to Grants Pass just to see if our feelings about the area would still be the same."

"If anything, the feeling that we belonged here was even stronger than it had been on our first visit," Priscilla adds. "We finally decided the day before we were due to go back to Santa Cruz, that if Paul could find a job in the one day we had left, we would move. The first place he applied hired him on the spot!"

"And you lived happily ever after?" I prompted.

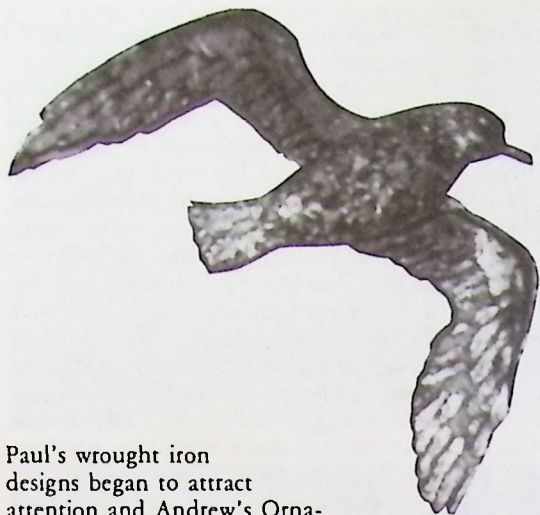
"Well...not exactly," Paul says, chuckling. "Things only happen that way in fairy tales. In the first place," he recalls, "I had to take a big cut in pay. We expected that, and were prepared for it. Also, it cost every cent we had to make the move. We were prepared for that, too. What we were definitely not prepared for, was that the company I was supposed to go to work for lost a major contract six weeks after we moved and all of a sudden, I didn't have a job. In retrospect it doesn't seem too bad. We managed to survive. But at the time...well, I don't think I've ever been that frightened about anything."

Shortly after finding himself without a job, Paul met Hank Stach who was in the process of converting a building on G Street into what is now the Aisle G Mall. Mr. Stach was impressed by some pieces of wrought iron and sculpture that Paul had been doing and asked whether Paul would consider designing and building the iron-work for the mall. This turned out to be the first work that Paul and Priscilla did together.

One of the businesses in the mall was a small gallery. The owner asked if she could display some of Paul's work and it began to attract a large local following. Soon after that, Dorothy Tracy with a small gallery in Murphy, asked to include Paul's sculptures in an exhibit with her paintings and work by Florence Sackett. At the same time,







Paul's wrought iron designs began to attract attention and Andrew's Ornamental Ironworks came into being.

For more than ten years, Paul's wrought iron designs have been widely sought after in the Rogue Valley and in other parts of the country. One of his most notable pieces is a traveling Gazebo, which has appeared at many outdoor weddings and other social functions in the Rogue Valley.

"The next few years were busy ones," Paul recalls. "I was getting a lot of wrought iron business and developing contacts with some of the major west coast galleries for the sculpture. Then we began applying for display privileges at art shows and before we knew what had happened, we realized that we had been on the road every weekend for two years straight."

"We were in California when the realization occurred," Priscilla takes up the story. "The children, who went with us to most of the shows, were exhausted and cranky, and Paul was tired and irritable. We looked at each other and both of us said at the same time, 'This is no way to raise a family!' We made a promise to the children that night that we would quit showing until they were older."

"Then we got home and found a completely unsolicited invitation to show at the Miss California Pageant!" Paul groans. "That's an honor about equivalent to being invited to dinner at the White House. But we had made a promise, and we kept it. Our youngest is 13 this year and we're starting to schedule shows again."

With parents like Paul and Priscilla, it is no surprise that the five Andrews children all display a high degree of creativity. "I believe that all children are born with a lot of creativity," Priscilla maintains. "Show me a mother who has never had to contend with crayon drawings on the wall . . ."

"We've tried to encourage it," Paul says. "Creativity, I mean, not crayon drawings on the wall," he laughs.

"We have encouraged the children to express themselves creatively," Priscilla goes on. "In a lot of ways, it was easier for me to hand everyone who was big enough to hold one a paintbrush when I wanted to paint, than it would have been to have tried to keep them all out of mischief. And they've done some really impressive things in a variety of different mediums. For instance, when our oldest daughter was six years old and in the first grade, she won an all-school art contest—with an original metal sculpture, no less. Not many six-year-olds do metal sculptures, but I'm convinced that most of them could if they were exposed to it."

When asked if he feels that there is much difference between his first sculptures and his more recent works, Paul ponders the question for a long minute before he replies.

"I think there's a lot of difference," he says, finally. "Creativity is, or should be, a continuous process of development. Metal is a fascinating medium to work in. There's practically no end to the number of things that can be done with it, depending on the composition of the metal and how you treat it. My most recent work is mostly in mild metal and brass and I'm constantly learning new things about them. For instance, acid on brass will turn it different colors: pink, orange or blue. You can also use heat or hot oil to give different colors to some kinds of metal. The combinations are almost infinite and I haven't even begun to try all of them."

At present Paul is doing research on methods of bronzing. Priscilla has created a series of clay figures of animals and children which they feel would be suitable for reproduction in bronze. "The lost wax process sounds like the best method for what we want to do," Paul says, "but I just haven't had time to do any experimenting with it yet. I need a thirty-six hour day. Right now things are pretty frantic. The slag sculpture is selling so well that we really haven't had time to build up much of a backlog for this summer's shows."

Part of the frantic activity for the Andrews is the realization this year of a long-time dream. They will open their own gallery at their home on Fish Hatchery Road near Grants Pass. The opening, scheduled for late fall, will include work by other artists in addition to Paul's sculptures and Priscilla's landscapes, seascapes and clay sculptures. They plan to feature realistic art and Oregon subjects and will choose works that will display well with Paul's sculptures. In addition to opening the gallery and the prospect of producing the bronzed figures, Paul says he is looking forward to "someday" finding time to work on a piece of wrought iron and metal sculpture that he has had in mind for several years. "I have the whole design worked out for a spiral staircase with full figure slag sculpture images incorporated into it," he says. "Actually, I would like to do two, one with dolphins and one with seahorses, but either would be a major undertaking at the moment...the thirty-six hour day, you know!"

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**Paul Andrews Slag Sculpture is now on exhibit in several locations:**

**The Castle Gallery, Santa Cruz, CA  
Ruth Carlson Gallery, Mendocino, CA  
Gull Gallery, Gold Beach, OR  
Art Merchant Gallery, Sisters, OR**

Upcoming exhibits:

**August 25-26: Monterey Art Festival, CA  
Sep 13-16: Pony Village Mall, North Bend  
Nov 7-11: Washington Square, Portland**

Information at 479-4038 in Grants Pass.

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*Mary Karsnia Friesen is a freelance writer and a Masters Degree candidate at Southern Oregon State College.*



Courtesy Grants Pass Courier

**Paul Andrews with his wrought iron gazebo.**



# Pied Piper of Arts: MEDFORD ARTS FESTIVAL

With a "10" rating for enjoyability among the 100 West Coast arts festivals listed in the Crafts Fair Guide published in California, the Medford Arts Festival will host a gathering of the best artists, entertainers and cooks for its seventh annual event on Saturday and Sunday, August 11th and 12th.

Library Park, located downtown between Main and Eighth Streets, will bustle with activity as hundreds of people browse through the informal setting of booths and groups of entertainers under the trees from 10 am to 7 pm on Saturday and 10 am to 5 pm on Sunday.

This pictorial essay from the 1983 festival is representative of the arts and crafts that festival-goers can expect to see among 64 paid exhibitors and the four guest exhibitors chosen by the Medford Arts Commission jury for this year's event. Eight groups of entertainers—with something for everyone—and nine food purveyors will join these artists for the 1984 festival which its chairman, Claire Rider, says "has a corner on ambience."



*Trudy Krutswyk, Weavings;  
Woodwork by Bill Krutswyk*



*Jazz from the nine-piece group  
of Jack Goodell.*



*Blown glass by Tim Murray*

**Walter von Finck, Asbland**



**Photographer Robert Jaffe, Jacksonville**



**Old Fashioned Fudge, Asbland**



**Pine Needle Baskets by Faye Benson, Grants Pass**



**Terry Huff, stoneware, Asbland**





# The Play's The Thing

by Anne Siegel

Photos by Hank Kranzler

"There's small choice in rotten apples," a peevish Petruchio remarks of his shrewish bride, but that's definitely not the case in Ashland this season. A veritable cornucopia of delights await playgoers as the Oregon Shakespearean Festival gives the overall strongest showing in recent memory.

More than ever, vacationers will be faced with more theatrical choices than a single visit can logically accommodate. If indecision's your weakness, watch out: nine plays are chugging away in the Festival's three theaters.

The pickings are especially lush this year as the Festival gains momentum for its 50th anniversary in 1985. But no need to wait. The current repertory offers plenty to keep the bardic purist happy while satisfying the sometime-theatergoer's more conventional tastes—with enough left over to pique the more adventurous spirit.

The impending 50th anniversary looms large even now, with an unprecedented number of plays already announced to whet celebratory appetites. Next year's audiences can expect four from Shakespeare: *The Merchant of Venice*, one of two plays that comprised the Festival's initial 1935 season; *King Lear*; the relatively obscure *The Life and Death of King John*; and *All's Well That Ends Well*.

The current season sets a fine example. Some welcome trends: less emphasis on breathtaking special effects; continued consistency of quality productions; and a decided increase in the ensemble's ability to deliver the tricky Elizabethan speech with admirable confidence and skill.

Faithful Rogue Valley festival-goers may note more familiar faces than usual among the supporting roles. Medford executive Melita Schott receives prominent billing

and a scene-stealing persona as the irascible maid in *Hay Fever*. That show, incidentally, is taking a summer holiday through this month. Buzz Fraser, remembered as the crazed pianist in *El Grande de Coca Cola* and troubador in the Shakespearean spoof *Aside by Aside*, pops up in three Festival productions.

Priscilla Quinby, formerly of popular Ashland band, PJQ, puts her song-and-dance talents to good use in *Henry VIII* and especially in *The Winter's Tale*.

This season began with the traditional showy splurge of February openings, followed by a few late arrivals and the grand coming out party in June. Of the first four plays, only *Dracula* has lamentably flown the coop since spring.

Still on stage are: the problematical, visually-arresting adaptation of Shakespeare's *Troilus and Cressida*; *London Assurance*, by that 19th century Neil Simon, Dion Boucicault; a sparkling, breezy rendering of Noel Coward's *Hay Fever*; and the profound, compelling *Translations*, in which Brian Friel interweaves Irish history with the poetry of language.

New arrivals include three outdoor productions: Shakespeare's *Taming of the Shrew*, *Henry VIII*, and *The Winter's Tale* (through September 29); joined indoors by Tennessee Williams' *Cat On a Hot Tin Roof* (through October 27).

Just opening, but not in time for this review, are Don Nigor's *Seascape with Sharks and Dancer* in the Black Swan, and *The Revenger's Tragedy* in the Angus Bowmer Theatre.

### The Plays

*Taming of the Shrew* — More broad and bawdy slapstick reminiscent of 1982's *The Comedy of Errors*, this bold farce comes across with the subtlety of a pie in the face. And although the actors never go *that* far, they do get a good workout turning this hilarious battle of the sexes into a full-blown wrestling match.

The contenders are worthy: Joe Vincent as Petruchio, the greedy suitor who "comes to wive it wealthily in Padua," and Joan

Stuart-Morris as the she-devil "Katherina the Cursed." At first seduced only by her father's wealth but inevitably, by her fiery pride, Petruchio vows to "woo her with some spirit." He proceeds to make this the understatement of the evening.

Like *Comedy of Errors*, this early work has a young playwright's vigor and brashness. Director Pat Patton wisely keeps the action swift, as the comedy is more visual than cerebral. Even Katherina's saccharine-sweet sister Bianca (Susan Wands), as appealing to men as Kate is repugnant, comes off as a flirty bimbo who uses her femininity to unfair advantage. That the menfolk are taken in by this insufferable brat is a joke on the male ego.

What might potentially rankle feminist sensibilities—after all, the "shrew" is tortured into submission—becomes so exaggerated as to dismiss any misgivings. By the final curtain, this angry contest of wills evokes the tenderness of a sly, secret lover's game. Patton effectively choreographs the roughhousing for what it is—a mating dance—thereby allowing the reluctant couple a gradual surrender



Joan Stuart-Morris as Katherina and Joe Vincent as Petruchio in *Taming of the Shrew*





**Hortensio (William Keeler) and Katherina (Joan Stuart-Morris) in *Taming of the Shrew***

to romance.

Katherina's final advice to wives may tax one's credulity, but the fun has long ago worked its magic and the audience has little power to resist.

Solid casting in supporting roles is highlighted by Jack Wellington Cantwell and William Keeler as a pair of Bianca's luckless suitors, and Paul Vincent O'Connor does a nice comic turn as both a pedant and priest. Bill Bloodgood's set and James Sale's illumination frame the outrageously buffoonish costumes of Michael Olich, which ably underscore the onstage antics.

Some good news for Northern Californians is that this production isn't ready to ring down the curtain just yet. Instead, an ambitious tour schedule will take the *Shrew* company as far south as Cal Tech in Los Angeles, with stops in Santa Barbara, Claremont, and a two-week stay at the Marines Memorial Theatre in San Francisco. Tour dates are October 30-December 16.

\* \* \* \* \*

**Henry VIII** — When first produced in 1613, this rambling history play may not have set the world on fire but it certainly brought down the house. Or one should

say, the theater: a spark of onstage cannon fire sent England's Old Globe up in flames on the show's opening night.

The theater perished, but *Henry* lives on as a fascinating primer to the intricate mechanizations of power and its by-product, corruption. Alas, it lacks much of the pageantry, gallantry and exciting swordplay of Shakespeare's other histories. Written so soon after the fact, it avoids risking royal offense by shamelessly playing up each character's strengths. Such lopsided characterizations have sparked much debate of the play's authorship, with



**Henry VIII (Henry Worontcz)**

the finger most often pointed at a younger dramatist, John Fletcher.

For all its faults, *Henry* remains a keenly focused, three-pronged character study: Henry, the ambitious king; Katharine, his faithful, virtuous wife whose failure to produce an heir is her undoing; and the scheming Cardinal Wolsey, wealthy and with an eye on the papacy.

Director James Edmondson expertly wrings every ounce of dramatic fervor from the proceedings, with generally excellent

results. Otherwise anticlimactic expository scenes are framed in striking tableau, all the better to ogle Jeannie Davidson's magnificently royal outfits. Henry alone undergoes at least five transformations, gaining age, girth and opulence with each successive costume change.

Henry Woronicz's young Henry is a finely honed portrait of a man in transition. At first, he is moved to tears as easily as wrath; but in time, his passion subsides into a cold, ruthless cunning. Like Cardinal Wolsey, he has much to lose.

However, in Shakespeare's ordered world, the ranking hierarchy prevails, and ultimately it is Wolsey who finds himself falling "from the full meridian of my glory." As Wolsey, Laurence Ballard plays the tragedy for all its worth, evoking sympathy in a villain's literal fall from grace.

Theresa Plikaitis as Katharine embraces the sweet dignity of the defeated. She is as resigned to her fate as is Anne Bullen (Terri McMahon), her equally unlucky successor.



*Henry VIII's divorced queen, Katharine (Theresa Plikaitis), attended by Penance (Stephanie Sbine)*



*Henry Woronicz as Autolycus, the con man, & victims, Mark Murphy & William McKereghan*

Here Shakespeare takes his customary liberties with historical fact to conclude this somewhat timorous play with the birth of Queen Elizabeth.

Production values are uniformly good, with Davidson's costumes deserving a second mention as the most glorious to grace the stage this season. Richard L. Hay's rich yet minimalistic awr in burnished gold and crimson profits from the moody illumination of James Sale.

\* \* \* \* \*

*The Winter's Tale* — This gentle fable, a harmonious if quizzical blend of comedy, tragedy and romance, may well be 1984's sleeper hit.

No masterpiece of plot or character, it enchants with the poetic simplicity of its message: forgiveness begets redemption. Fairytale characters tackle some very real human foibles—noteably the destructiveness of jealousy—without overstepping the mythical context into grim reality.

Surely Shakespeare must have realized others would fault his plotting, for he was hardly a novice playwright by this time, having only *The Tempest* left to complete.



In its day, *The Winter's Tale* was widely thought to be unstageable, with its maze of subplots and thin motivation.

Employing the seasons as a running metaphor, the play begins in the bleak chill of winter as King Leontes inexplicably flies into a jealous rage over Queen Hermione's attention to a trusted friend, King Polixenes. As Leontes' paranoia increases, the stage seems set for tragedy. Until intermission, that is, when spring blows clear the gloom to prepare for the inevitable happy reunion.

It taxes one's credulity, to be sure, but yet yields warm pleasures. Shakespeare invokes our sympathy for a jealous king to rival Othello, a virtuous queen to equal Henry's Katherine, and an infant daughter whose fate closely resembles that of Snow White. Credit goes to a strong cast, especially Barry Kraft as Leontes, whose fluid mastery of the language is always a joy; and Brenda Hubbard, as a stoic, life-affirming Queen Hermione. Jacob Isser is a delightfully precocious young prince; Stephanie Shine is his spritely sister, Perdita, the "lost one."



**Hermione (Brenda Hubbard) and King Polixenes (Lawrence Ballard) in *Winter's Tale***

The Old Shepherd and his son, nicely played by William McKereghan and Mark Murphey, are a 16th century joke on courtly manners that translates well to modern audiences. Also notable are Laurence Ballard as the wronged Polixenes; Henry Woronicz, who casts off his *Henry VIII* persona to portray a scene-stealing, philosophical con man; and Joan Hotchkis as the feisty Paulina.

Festival veteran director Hugh Evans has fashioned fine ensemble work and turned *The Winter's Tale* into a winner. Enhancing the results are the carnival costuming of Barbara Bush, Richard L. Hay's sumptuous seasonal tapestries, James Sale's lighting, and Judith Kennedy's footwork. Todd Barton's lovely musical interludes are always a distinctive and memorable feature of these shows.

\* \* \* \* \*

**Cat On A Hot Tin Roof** — Riding on the wave of memorials to Tennessee Williams currently sweeping the land, Ashland has fittingly chosen an early masterpiece to remember him by.

This is a middling-to-good rendering of Big Daddy's last hurrah on the rich Southern plantation he made fruitful. The play now carries a haunting, ironic tinge, a remembrance of Williams' own former greatness and sad decline. Here was a man whose last success, *Night of the Iguana*, faded more than two decades ago. Here was a man who searched a lifetime for love without unraveling its mystery or profiting from its healing power.

Williams touched so deep within himself to bring forth what he could not face alone nor communicate directly that the universality of his work becomes all the more astonishing. The boundaries of a Southern plantation, so finite and unimaginable to most modern audiences, are easily breached as the action takes hold.

An early viewing of Ashland's production detected some unevenness that should smooth out over the long run. Overall, Director Pat Pattons vigorous interpretation seems overly optimistic,



**Wayne Ballantyne is Big Daddy in Tennessee Williams' *Cat On a Hot Tin Roof***

robbing some of the script's inherent poignancy as it grabs for a few too many laughs.

As Maggie, Joan Stuart-Morris in particular seems to be playing a coy cat-and-mouse game instead of making a desperate, thinly concealed attempt to salvage her marriage. Her ploys are all too obvious, her centerstage mugging inappropriate for a woman clinging on the brink of despair. She effects the pose of a spoiled, giddy schoolgirl instead of a ticking bombshell.

To be fair, Stuart-Morris is an actress of considerable resources and a veteran of many festival seasons; her off-key portrayal of Maggie probably reflects directorial choices.

Williams' fans won't be disappointed in the deft interplay of characters, led by Wayne Ballantyne as Big Daddy. As written, Ballantyne cuts a refreshing swath through the encroaching "mendacity" in his troubled household. But Ballantyne also displays a touching vulnerability when alone with his son Brick (John David

Castellanos), the husband Maggie is terrified of losing. The Big Daddy—Brick scenes are this production's finest, revealing a kinship that goes far deeper than some imagined sense of familial duty. What these men dare not show the world, they cannot possibly hide from each other.

A fine supporting cast includes: Dee Maaske, etching a vivid, lively portrait of Big Mama; Jo Ann Johnson, whose "Sister Woman" is among her best work here; Allen Nause as a surprisingly



**Maggie the Cat (Joan Stuart-Morris) closes in on husband Brick (John David Castellanos)**

sympathetic Gooper, Brick's brother; and Jack Cantwell, getting the most out of his Reverend Tooker.

There are visual delights as well in the sultry elegance of William Bloodgood's bedroom setting, appropriately lit by James Sale in shades of warm twilight; and in Claudia Everett's fine costuming.

**Anne Siegel is an Asbland freelance writer. Her reviews also appear in Washington and California periodicals.**



## PROGRAMS & SPECIALS AT A GLANCE



*Art Blakey in the premiere of Voices of Jazz*

**Voices of Jazz** features jazz greats and their music and their lives in a series that also includes excerpts from the lives of Art Blakey, Dave Liebman, Ted Heath, and Hubbard get the series off to a start on Tuesday, August 1, at 4:30 pm.

**Horizon's Children at Risk** looks into the problem of infant abuse and the breakthroughs in treatment and "at-risk" family situations in "Horizon's Children at Risk" on Tuesday, August 7, at 4 pm.

**Toscanini Conducts Verdi** features performances of Verdi operas conducted by Arturo Toscanini. Originally produced by the NBC Network in the late 1940s and early 1950s, these performances have been hailed for their musical accomplishments. August 18, at 11 am.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Beethoven's String Quartets	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Xavier University Piano Concerts	9:45 European Profiles	9:45 900 Seconds	9:45 About
12:00 Music in America	10:00 First Concert	10:00 First Concert	10:00 First Concert
1:00 Milwaukee Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 First Take	2:00 Music from Washington	2:00 Cleveland Symphony	2:00 Ton
4:00 Siskiyou Music Hall	4:00 About Books and Writers	4:00 Horizons	2:00 Ton
6:30 All Things Considered	4:30 Secret Garden	4:30 Empire Strikes (ends Aug 14)	3:00 A N
7:30 Flea Market	5:00 All Things Considered	Taj Express (starts 8/21)	4:00 Wor
9:30 Jazz Revisited	6:30 Siskiyou Music Hall	5:00 All Things Considered	4:30 Voic
10:00 Weekend Jazz	9:00 The Price of Silence	6:30 Siskiyou Music Hall	5:00 All
	9:30 Faces, Mirrors, Masks	7:00 St. Louis Symphony	6:30 Siskiyou Music Hall
	10:00 The Blues	9:00 Empire Strikes (ends Aug 14)	9:00 Vin
		Taj Express	9:30 Lor
		9:30 Moveable Feast	Win
		10:00 Music From Hearts of Space	10:00 Pos
		11:00 Post Meridian	

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**Campaign '84** moves to Dallas with NPR's veteran political reporters Linda Wertheimer and Cokie Roberts covering the events and highlights of the Republican National Convention. Keynote speeches, voting reports, acceptance speeches and the analytical reports of these two reporters will be heard during *Morning Edition*, *All Things Considered* and special programs. Listen for special program times.

**The American Jazz Radio Festival**, a new NPR program replacing *Jazz Alive on KSOR*, presents the world's leading musicians who set a blistering tempo from New York City's top night clubs. Leading-off are pianist Chick Corea, bassist Miroslav Vitous, percussionist Roy Haynes, and tenor saxophone great Dexter Gordon celebrating his 60th birthday. Saturdays at 10 pm.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Canadian Opera (ends Aug 11)
2:00 Music From Europe	2:00 Music From Europe	2:00 International Festival	Toscanini Conducts Verdi (begins Aug 11)
4:00 New Dimensions	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	3:00 Studs Terkel
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	4:00 Siskiyou Music Hall
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 All Things Considered
7:30 Ashland City Band (thru Aug 9)	7:30 Ashland City Band (thru Aug 9)	8:00 New York Philharmonic	7:30 Pickings
9:00 Chautauqua	9:00 Chautauqua	10:00 Jazz Album Preview	8:00 A Mixed Bag
9:30 New Letters On The Air	9:30 New Letters On The Air	10:45 Weekend Jazz	10:00 American Jazz Radio Festival
10:00 Possible Musics	10:00 Possible Musics		12:00 Weekend Jazz
11:30 Post Meridian	11:30 Post Meridian		



# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Anto Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

## 10:00 am A Voyage of Life: Beethoven's String Quartets

The Cleveland Quartet (violinists Donald Weilerstein and Peter Salaff, violist Martha Strongin Katz and cellist Paul Katz) plays the complete Beethoven string quartet cycle in this series. In addition, Beethoven scholars provide insights into Beethoven's life and his approach to the string quartet.

**Aug 5** The Cleveland Quartet performs the Quartet in B-flat major, Op. 130.

**Aug 12** The Quartet in F major, Op. 135, and "Grosse Fuge," Op. 133, are performed by the Cleveland Quartet.

**Aug 19 (begins at 9:30 am)** The Cleveland Quartet performs the Quartets in F major, Op. 59, No. 1; and E-flat major, Op. 127.

**Aug 26 (begins at 9:30 am)** The Cleveland Quartet plays the Quartets in E minor, Op. 59, No. 2; and C-sharp minor, Op. 131.

## 11:00 am Xavier University Piano Concerts

## 12:00 n Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

**Aug 5** The Philadelphia Orchestra presents a world premiere of Rachmaninoff's opera "Monna Vanna," led by conductor Dennis Russell Davies.

**Aug 12** A visit to the Hollywood Bowl for its annual summer concert series.

**Aug 19** The fifth annual Cape and Islands Chamber Music Festival, originating from Cape Cod, offers chamber music led by pianist Samuel Sanders.

**Aug 26** A preview of the upcoming opera season, with visits to The Met, Chicago Lyric and San Francisco.

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*The Cleveland Quartet plays Beethoven at 10 am*

#### **1:00 pm Milwaukee Symphony Orchestra**

**Aug 5** Lukas Foss conducts Brant's Antiphony 1; MacDowell's Piano Concerto No. 2 in D minor, Op. 23, with soloist James Tocco; and Schumann's Symphony No. 4 in D minor, Op. 120.

**Aug 12** Mezzo-soprano Tatiana Troyanos and tenor Jon Frederic West are featured on Mahler's "Das Lied von der Erde." Also performed is Beethoven's Symphony No. 8 in F, Op. 93. Lukas Foss conducts.

**Aug 19** Violinist Yehudi Menuhin solos in Elgar's Violin Concerto in B minor. Other works in today's concert, conducted by Lukas Foss, include Tchaikovsky's Pas de Deux, from "The Nutcracker," Op. 71; and Stravinsky's Suite from "The Firebird."

**Aug 26** Margaret Hawkins conducts the orchestra and the Wisconsin Conservatory Symphony Chorus in the performance of Handel's Overture to "Solomon," and Oratorio, "Israel in Egypt."

#### **3:00 pm First Take**

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

#### **4:00 pm Siskiyou Music Hall**

**Aug 5** SCHUBERT: Octet in F for Strings and Winds

**Aug 12** MOZART: Serenade in B-flat

**Aug 19** MENDELSSOHN: Piano Trio No. 2

**Aug 26** BEETHOVEN: Symphony No. 5

#### **6:30 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **7:30 pm Flea Market**

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

**Aug 5** Kicking off their American tour, the French group "Bluegrasspirine" pays homage to bluegrass masters Bill Monroe and Flatt & Scruggs, as well as modern innovator Tony Trishka.

**Aug 12** Art Thieme hosts a program featuring the Eastern European folk music of the Balkan Rhythm Band, and the harmonica jams of Peter "Madcat" Ruth, formerly with the Dave Brubeck band.

**Aug 19** Host Larry Rand welcomes Stoney Lonesome, a band playing bluegrass, gospel and country music.

**Aug 26** Art Thieme welcomes Tony Trishka, the "Dean of the Progressive Banjo School," and his band Skyline, as well as duo Suzy Bogguss and Lisa Smith.

#### **9:30 pm Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Aug 5** John Klrby on Smithsonian Selections from an album devoted to one of the most unusual jazz groups of the entire era.

**Aug 12** Henderson and the Heritage Fletcher's Henderson's seminal band digging back into the early musical literature of jazz.

**Aug 19** Jazz on Record Records by Benny Goodman, Louis Armstrong and others selected from an English book.

**Aug 26** Jerry Gray with Glenn Miller Gray arrangements such as "String of Pearls," "Tuxedo Junction," "American Patrol" and others.

#### **10:00 pm Weekend Jazz**

Your host is Lewis Crowell.

#### **2:00 am Sign-Off**



# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Anto Morildan

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

**Aug 6** SCHUBERT: Piano Sonata in C minor

**Aug 13** BRAHMS: Serenade No. 1

**Aug 20** TURINA: Sinfonia Sevillana

**Aug 27** MOZART: Concerto No. 10 for Two Pianos and Orchestra

## 12:00 n KSOR News

## 2:00 pm Music from Washington

**Aug 6** The ensemble Hesperus, with soprano Johanna Arnold, performs works by early German composers, including Telemann, Schein and Buxtehude.

**Aug 13** The Smithsonian Chamber Players perform works by J.C. Bach and Mozart, as well as Haydn's Symphony No. 6.

**Aug 20** The Smithsonian Chamber Players perform Boccherini's Symphony in D minor, and works by J.S. Bach and Mozart.

**Aug 27** The Smithsonian String Quartet performs works by Haydn and Beethoven, and Mozart's Clarinet Quintet, K. 581.

## 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**Aug 6** **Lady Borton** discusses her book, *Sensing The Enemy*, the story of the Vietnamese boat people.

**Aug 13** **Gore Vidal** talks about his most recent work, *Lincoln*, a novel about the life and times of Abraham Lincoln.

**Aug 20** **Anne Edwards** discusses *Matriarch*, her book about Queen Mary and the House of Windsor.

**Aug 27** **John Davis** talks about his book, *The Kennedys—A Dynasty*.

## 4:30 pm Secret Garden

After the death of her parents, a lonely and willful child is sent to mysterious Misselthwaite Manor, where she discovers a secret garden—and the true meaning of love. This 8-part series is based on Frances Hodgson Burnett's classic children's novel.

**Aug 6** Mary and her friend Dickon introduce cousin Colin to the wonders of the secret garden.

**Aug 13** Colin gets stronger every day but manages to hide his progress from the household staff.

**Aug 20** Mr. Craven returns to Misselthwaite and learns that the children have discovered the secret garden—and each other. **This program concludes the series.**

**Aug 27** To be announced.

## "Chata alone worth the drive south"

Barbara Curtin - Dining Out  
Gazette Times, Corvallis  
March 16, 1984

"...you immediately feel a homey warmth & hospitality ...convey(ing) the intimacy and glow of a private home."

Roger J. Porter - Dining Out  
Oregon Magazine, March 1984

"...but my favorite is...Chata ...attention to detail makes Chata a rewarding as well as an unusual dining experience."

Jonathan Nicholas  
The Oregonian, April 1983

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**5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm Siskiyou Music Hall**

**Aug 6** GOUNOD: Ballet Music from "Faust"

**Aug 13** BLOCH: Suite for Viola and Orchestra

**Aug 20** BARTOK: The Miraculous Mandarin

**Aug 27** BRAHMS: Haydn Variations

**9:30 pm Faces, Mirrors, Masks**

This series features 20th century Latin American fiction, with visits from prominent authors in the genre.

*Funds for local broadcast provided by Bloomsbury Books of Ashland.*

**Aug 6** A look at Nobel Prize-winning author Miguel Angel Asturias, who wrote the novel "El Senor Presidente."

**Aug 13** An interview with Brazilian writer Jorge Amado, known for his rollicking and

# FACES, MIRRORS, MASKS

## Twentieth Century Latin American Fiction

*Local funding from Bloomsbury Books of Downtown Ashland*

**9:00 pm The Price of Silence**

**Aug 6 Limbo** Kowalski is the next to die; Maxon and Jack realize that they are being manipulated, and Maxon narrowly escapes arrest on a charge of manslaughter.

**Aug 13 Pressure Point** Maxon goes to London where he discovers the real reason for the speed of the nuclear alert, and that he must now work alone.

**Aug 20 In the Know** Maxon makes the final discovery: global early warning does not really work. But it has bluffed the Russians into massive expenditures on counter-measures.

**Aug 27 Crack-Point** Maxon is torn between loyalties—Russian desperation may lead to continuing acts of aggression, but is it not better to betray the early warning secret?

richly detailed portrayals of folk life in the state and city of Bahia.

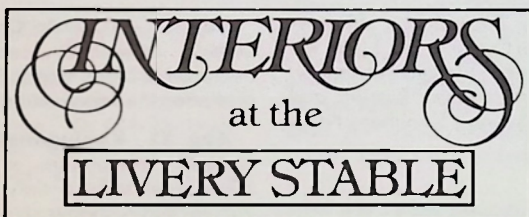
**Aug 20** Carlos Fuentes creates acid-etched portraits of all levels of Mexican society, from the Indians and workers to the intellectuals and new capitalist class, and here he discusses his views of history.

**Aug 27** The most successful young writer in Puerto Rico today, Luis Rafael Sanchez celebrates the popular culture and forms of speech that flourish in San Juan's urban inferno.

**10:30 pm The Blues**

Your host is Lars Svendsgaard.

**2:00 am Sign-Off**



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# TUESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.  
Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark  
Cottage Restaurant, Ashland.*

**10:00 am First Concert**

**Aug 7** PAGANINI: Guitar Quartet

**Aug 14** BACH: Triple Concerto  
in A minor

**Aug 21** SCHUMANN: Symphony No. 7

**Aug 28** BRAHMS: Piano Quartet  
in C minor

**12:00 n KSOR News**

**2:00 pm Cleveland Orchestra**

**Aug 7** Erich Leinsdorf conducts Webern's  
Concerto for Nine Instruments, Op. 24;  
Mozart's Violin Concerto No. 5, with soloist  
Young-Uck Kim; Roussel's Symphony No. 3;  
and Ravel's "Rhapsodie Espagnole."

**Aug 14** Yoel Levi conducts Liszt's "Les  
Preludes"; Rachmaninoff's Rhapsody on a  
Theme of Paganini; and Dvorak's Symphony  
No. 9 in E, Op. 95, "From the New World."  
Pianist Ana-Marie Vera is featured as soloist.

**Aug 21** Vladimir Ashkenazy conducts  
Beethoven's Overture to the Opera "Fidelio,"  
Op. 72, and Piano Concerto No. 5 in E-flat,  
Op. 73, "Emperor," with soloist John Brown-  
ing; and Strauss' "Ein Heldenleben" ("A Hero's  
Life") Tone Poem, Op. 40.

**Aug 28** Violinist Boris Belkin solos on  
Shostakovich's Violin Concerto No. 1, Op. 99.  
Other works, conducted by Vladimir Ashkenazy,  
include Glinka's Overture to "Russian and  
Ludmilla," and Beethoven's Symphony No. 5  
in C, Op. 67.

**4:00 pm Horizons**

Horizons is a weekly documentary series  
which explores major issues and concerns of  
minorities, women, children, the elderly,  
and other groups.



## Children at Risk *Hush Little Baby*

NATIONAL PUBLIC RADIO

"Hush Little Baby" on Horizons, August 7 at 4 pm

**Aug 7 Children at Risk: Hush Little  
Baby** Pediatricians and other health care  
professionals discuss research and counseling  
techniques that help prevent infant abuse and  
neglect.

**Aug 14 Atlantic City: Winners and  
Losers** Atlantic City residents and casino  
owners talk of the city and its people before-  
and-after the legalization of gambling.

**Aug 21 Konagmiut: the People of  
Kodiak** Inhabitants of Alaska's Kodiak  
Island reveal how they are dealing with  
cultural and economic changes in their village.

**Aug 28 Drums: Rhythm of the  
Heartbeat** Musicians discuss the mystical  
aspects of the drum in the Native American  
Indian culture.



# THE EMPIRE STRIKES BACK™

## 4:30 pm The Empire Strikes Back

The saga continues in a galaxy far, far away as Luke Skywalker meets Yoda, the Jedi Master, and learns the secret behind the Force, in this 10-part radio adaptation of the *Star Wars* film sequel. Based on characters and situations created by George Lucas.

**Aug 7 Gambler's Choice** A faithful Wookiee, a cunning gambler and a beautiful princess attempt to rescue Luke Skywalker from a deadly meeting with his evil nemesis, Darth Vader.

**Aug 14 The Clash of Lightsabers** Young Luke discovers an awful truth in his past, and the Rebels plot an 11th hour escape from Cloud City aboard the Millennium Falcon. **This concludes the series.**

## 4:30 pm Taj Express

## 5:00 pm All Things Considered

## 6:30 pm Siskiyou Music Hall

**Aug 7** COPLAND: Two Pieces for String Orchestra

**Aug 14** TELEMANN: Recorder Concerto in C

**Aug 21** RAVEL: Le Tombeau de Couperin

**Aug 28** HAYDN: String Quartet in G

## 7:00 pm St. Louis Symphony Orchestra

**Aug 7** Leonard Slatkin conducts Schubert's Overture to "Rosemunde," D. 644; Berlioz's "Symphonie fantastique," Op. 14; and Richard Strauss' "Four Last Songs" with soprano Lucia Popp.

**Aug 14** Guest conductor Garcia Navarro leads Tchaikovsky's Piano Concerto No. 1 with soloist Shura Cherkassky; Rossini's Overture to "La gazza ladra"; and Saint-Saens' Third Symphony.

**Aug 21** Guest conductor David Zinman conducts Beethoven's "Emperor" Piano Concerto with soloist Andre Watts, and works by Benson and Schoenberg.

**Aug 28** Raymond Leppard guest conducts Beethoven's Piano Concerto No. 1, with soloist Richard Goode, as well as works by Mozart and Richard Strauss.

## 9:00 pm The Empire Strikes Back

The 10-part radio adaptation of the *Star Wars* sequel repeats for KSOR's evening listeners. See 4:30 p.m. for program details. The series concludes August 14.

*Funding for evening broadcasts is provided by Pepsi-Cola Bottling Company, Medford.*

## 9:00 pm Taj Express

This drama series is produced by the ZBS Foundation, New York.

## Aug 21 The Blackmailer

## Aug 28 The Hungry Stones

## 9:30 pm A Moveable Feast

**Aug 7** The author of "Invisible Man," Ralph Ellison, reads from a forthcoming novel, and talks about the black experience in America.

**Aug 14** Poet Derek Walcott reads from his book, "Midsummer," and talks about language, heat, form, spontaneity and Caribbean culture, in this first part of a two-part visit.

**Aug 21** Poet Derek Walcott concludes his visit by reading from recent works and talking about metaphor, fame and rediscovery.

**Aug 28** Poet Seamus Heaney reads at Harvard University from his collection "Staten Island," and his book, "Sweeney Astray," a version of a middle Irish legend.

## 10:00 pm Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill. *Funds for local broadcast provided by Farwest Steel Corporation, Medford*

## 11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

## 2:00 am Sign-Off



# WEDNESDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

*Funds for local broadcast provided by Jackson County Federal Savings and Loan.*

## 7:00 pm Anto Meridian

## 9:45 am About Women

*Funding for broadcast is provided by Valley Chevrolet of Medford.*

## 10:00 am First Concert

**Aug 1** HAYDN: Symphony No. 47 in G

**Aug 8** LALO: Piano Concerto F minor

\***Aug 15** IBERT: Divertissement

\***Aug 22** DEBUSSY: La Mer

\***Aug 29** SAINT-SAENS: Symphony No. 1

## 12:00 n KSOR News

*Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter*

## 2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

*National underwriting by AT&T.*

**Aug 1** The Juilliard String Quartet, with violist Thomas Riebl, plays Mozart's Quintet in C major, K. 515.

**Aug 8** The Israel Chamber Orchestra, conducted by David Shallon, performs the New York premiere of Sheriff's T'Filot (Prayers); and Mozart's Symphony No. 41 in C major, K. 551. Cellist Leonard Rose is featured as soloist.

**Aug 15** Clarinetist Richard Stoltzman and pianist Irma Vallecillo perform Bach's Chromatic Fantasy and Fugue in D minor; and Reger's Sonata No. 3 for Clarinet and Piano in B-flat major, Op. 107.

**Aug 22** The English Chamber Orchestra, conducted by Sir Charles Mackerras, plays Mozart's Overture to "Lucio Silla," K. 135; Holloway's Second Idyll; and Haydn's Symphony No. 103 in E-flat major, "Drum Roll."

**Aug 29** Pianist Chick Corea, vibraharpist Gary Burton, violinists Ida Kavafian and Carol Shive, violist Theodore Arm and cellist Fred Sherry join together for the performance of Steve Swallow's Falling Grace and Chick Corea's Mirror, Mirror, Lyric Suite for Sextet.

## 3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

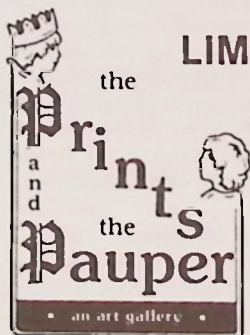
**Aug 1 Ravel's Piano Concerto for the Left Hand** Nadeau discusses the jazz influences in Ravel's Piano Concerto for the Left Hand, as well as similar compositions written by Scriabin and other composers.

**Aug 8 First Chair** Nadeau talks about the delights and pitfalls of being a "first chair" performer with a principal player from the Boston Symphony Orchestra.

**Aug 15 Great Concertos** Brahms' Violin Concerto, Op. 77, is the centerpiece of this program on 19th century concertos.

**Aug 22 Great Chamber Music** Host Nadeau compares the musical scoring of Schubert's "Trout" Quintet with similar 19th century compositions.

**Aug 29 The Young American Pianists** Nadeau talks with a young, rising pianist about the challenges of building a successful career in today's crowded music field.



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#### **4:00 pm The World of Islam**

##### **Aug 1 Islam: A Complete Way of Life**

A look at the basic elements of Islam and how, unlike Judaism and Christianity, it encompasses not only religion but politics, economics and social behavior.

##### **Aug 8 The Five Pillars of Islam**

Individuals from several countries and walks of life discuss what it means personally to be a Muslim in the context of a total cultural experience.

##### **Aug 15 Muhammad and His Heirs**

Muslim scholars examine the life and character of Muhammad and the influence he continues to exert on Islam today.

**Aug 22 The Rise and Fall of the Caliphate** Interviews with Muslim historians reveal factors that for hundreds of years made the Islamic Caliphate one of the world's most powerful empires and then led to its decay and finally its abolition in 1924.

**Aug 29 The Magnificent Heritage: The Golden Age of Islamic Civilization** Muslim historians and others discuss the Islamic Golden Age, 800-1500 A.D., and the arts and sciences, algebra, arabic numerals, and abstract design that it produced.

#### **4:30 pm Voices of Jazz**

**Aug 1** Hosts Jim Luce and Rhonda Hamilton interview Art Blakely, Dave Liebman, Ted Curson and Freddie Hubbard.

**Aug 8** Musical excerpts and comments from Cecil McBee, Oscar Brown, Jr., and Big Nick Nicholas.

**Aug 15** Max Roach talks about his life and his music, plus a profile of the Georgia Sea Island Singers and their "a capella" singing tradition.

**Aug 22** Visits from Major Holley and Adam Makovicz, along with musical excerpts.

**Aug 29** Abdullah Ibrahim, Sharon Freeman and Sonny Fortune discuss their musical careers.

#### **5:00 pm All Things Considered**

##### **6:30 pm Siskiyou Music Hall**

**Aug 1** PROKOFIEV: Sonata in C

**Aug 8** SIBELIUS: Three Sonatines

**Aug 15** FRANCK: Sonata for Violin and Piano in A

**\*Aug 22** DEBUSSY: Claire de Lune

**Aug 29** KALINNIKOV: Symphony No. 1



*Marla Attkin as Harriet Vane, Aug 15 at 9:30*

##### **6:30 pm Siskiyou Music Hall**

**Aug 1** PROKOFIEV: Sonata in C

**Aug 8** SIBELIUS: Three Sonatines

**Aug 15** FRANCK: Sonata for Violin and Piano in A

**\*Aug 22** DEBUSSY: Claire de Lune

**Aug 29** KALINNIKOV: Symphony No. 1

##### **9:00 pm Vintage Radio**

Highlights of the best—and worst— of drama and entertainment in radio's "Golden Age."

##### **9:30 pm Lord Peter Wimsey**

Lord Peter is off to Scotland where an artists' colony is the backdrop for deadly mischief, in "Five Red Herrings."

##### **Aug 1 Council of War**

**Aug 8 Reconstruction** Lord Peter reconstructs events from the night of the murder—proving all theories wrong. **This concludes "Five Red Herrings."**

Lord Peter Wimsey, smitten by a lovely and intriguing suspect, is eager to prove her innocence in the six-part mystery "Strong Poison."

**Aug 15 Old Bailey** Lord Peter finds himself enchanted by the beautiful Harriet Vane, a murder mystery novelist who stands accused of killing her lover.

**Aug 22 Ten Minutes in Bloomsbury** Lord Peter offers a startling proposal to the suspected murderess.

**Aug 29 Norman Urquhart** A distant cousin of the deceased arouses Lord Peter's suspicion.

##### **10:00 pm Post Meridian**

##### **2:00 am Sign-Off**



# THURSDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

## 7:00 am Anto Meridian

## 9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

*Funding for broadcast is provided by Royal Oaks Retirement Residence, Medford.*

## 10:00 am First Concert

- Aug 2** DVORAK: String Quintet in G
- Aug 9** BEETHOVEN: Septet in E-flat
- Aug 16** MASSENET: Piano Concerto
- Aug 23** HAYDN: Violin Concerto in C
- Aug 30** KHATCHATURIAN: Rhapsody Concerto for Cello and Orchestra

## 12:00 n KSOR News

## 2:00 pm Music from Europe

A series of performances by great European orchestras.

*Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass*

**Aug 2** Recorded at the 1983 Prague Spring Festival, Conductor Vladimir Fedoseyev and the Moscow Radio and Television Orchestra perform works by Khrennikov, Mozart and Stravinsky.

**Aug 9** Jiri Belohlavek conducts the Czech Philharmonic in Smetana's "Ma Vlast," one of the highlights from the 1983 Prague Spring Festival.

**Aug 16** The Czech Philharmonic and Prague Choir perform Smetana's "Czech Song" for Chorus and Orchestra, and Beethoven's Ninth Symphony.

**Aug 23** Pianist Garrick Ohlsson performs works by Haydn, Brahms, Debussy and Chopin.

**Aug 30** Finalists in the Erkel-Kodaly International Vocal Competition perform music from operas by Verdi, Rossini and Puccini.

## 4:00 pm New Dimonslons

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Program acquisition funded by the Golden Mean Bookstore of Asbland.*

*Local transmission funded by grants from: Doctor Marc Heller of the Siskiyou Clinic, Asbland; and Doctor John Hurd of the Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Juanajuato Way in Asbland.*

**Aug 2 Myth As Metaphor** A conversation with Joseph Campbell, internationally known scholar, author and lecturer in mythology, who is still going strong at 80.

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**Aug 9 William Blake and Beyond**  
Poet Robert Bly, author of *Light Around the Body* and *The Man in the Black Coat Turns*, shares his insights into Blake's mythic world, and reads some of Blake's poetry as well as his own compositions.

**Aug 16 Way of the Warrior** Joan Halifax, author of *Shamantic Voices* and founding director of the Ojai Foundation, discusses the ancient exercise of martial virtues.

**Aug 23 The Transformation of Television**  
Duane Elgin and Ann Niehaus, co-founders of "Choosing Our Future" confront the giant screen and suggest how TV can be a tool for constructive change if we will challenge the status quo.

**Aug 30 Nicaragua: The Nation Behind the Myth** Freelance philosopher and author Sam Keen shares his impressions from a recent visit.

#### **5:00 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

- Aug 2** MOMPOU: Variations on a Theme by Chopin  
**Aug 9** KABALEVSKY: Violin Concerto  
**Aug 16** MENDELSSOHN: Symphony No. 4 "Italian"  
**Aug 23** PROKOFIEV: "Lieutenant Kije" Symphonic Suite  
**Aug 30** ROSSINI: Duetto for Cello and Bass

#### **7:30 pm Ashland City Band**

Live from the Butler Bandshell in Ashland's Lithia Park, the Ashland City Band performs marches, show tunes, classics and popular music under the direction of Raoul Maddox. *Funding for production of the live broadcast series of the 1984 concerts is provided by the Ashland Hills Inn, and The Daily Tidings.*  
*new dimensions*

#### **9:00 pm Chautauquial**

Former **Talk Story** host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for this program. Each will host an excursion into the literary arts featuring some known and some not-so-well-known authors.

#### **9:30 pm New Letters on the Air**

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

*Local broadcast funded by Bloomsbury Books of Ashland.*

**Aug 2 Charles Simic**, translator, poet and winner of a MacArthur Foundation Fellowship, reads from his works, including the award-winning *Ballroom Dances*.

**Aug 8 The Road From Hiroshima** commemorates Hiroshima Day (Aug 6) in a dramatization of Marc Kaminsky's book-length poem performed by "Talking Band" of New York.

**Aug 15 Denise Levertov**, a political activist and one of America's best-known poets, reads from her many award-winning books and discusses her goals.

**Aug 22 Joseph Bruchac**, a native American Indian poet, editor and publisher laces his readings with chants and stories. *Bruchac's poetry is featured this month on page 40 of the KSOR GUIDE.*

**Aug 29 Roland Flint**, Georgetown University professor writes "poems of nature, but mostly of human nature." He reads from his latest book, *Resuming Green*.



*Ashland City Band in concert*

#### **10:00 pm P.M. Preview: Possible Musics**

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

#### **11:30 pm Post Meridian**



# FRIDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Aug 3** SIEGMIESTER: Flute Concerto  
**\* Aug 10** GLAZUNOV: Quartet for Four Saxophones

**Aug 17** COPLAND: Symphony No. 3

**Aug 24** ROMERO: Suite for Guitar

**Aug 31** BLAVET: Flute Concerto in A minor

**12:00 n KSOR News**

**2:00 pm International Festival**

**Aug 3** The Melos Quartet, with guests Enrique Santiago on 2nd viola and Rudolf Gleissner on 2nd cello, performs an all-Brahms program, including Quartet in C minor, Op. 51, No. 1; Quartet No. 3 in B-flat, Op. 67; and String Sextet No. 2 in G, Op. 36.

**Aug 10** In part one of this two-part concert, the Radio-Television Belgrade (Yugoslavia) Choir perform Stevan Mokranjac's "Liturgy." In part two, the Orchestra du Capitole de Toulouse, conducted by Michel Plasson, plays Faure's "Pelleas and Melisande" Suite; Ravel's Piano Concerto in G, with soloist Gabriel Tacchino; and Roussel's Symphony No. 3 in G minor, Op. 42.

**Aug 17** The Stuttgart Radio Symphony Orchestra, conducted by Ferdinand Leitner, performs Haydn's Symphony No. 98 in B-flat, and Bruckner's Symphony No. 9 in D minor.

**Aug 24 Begins at 1 pm this week only.** Smetana's complete opera "Libuse" is performed by the Chorus and Orchestra of the

National Theatre, Prague, under the direction of conductor Zdenek Kosler and features Gabriela Benackova-Copova as Libuse.

**Aug 31** The Bavarian Radio Symphony Orchestra, led by conductor Maxim Shostakovich, plays Tchaikovsky's "Romeo and Juliet" Overture-Fantasia; Dmitri Shostakovich's Cello Concerto No. 2, Op. 126, with soloist Heinrich Schiff; and Scriabin's "The Poem of Ecstasy" (Symphony No. 4), Op. 54.

**4:00 pm Marian McPartland's Piano Jazz**

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

**Aug 3** Pianist Alice Coltrane keeps the music of her legendary late husband John alive with her performances of "Affinity" and "One for the Father," and McPartland pays tribute with her version of "Naima."

**Aug 10** Composer/performer/educator Jaki Byard demonstrates his command of different jazz stylings in "Sweet Georgia Brown" and "Sophisticated Lady," and duets with McPartland in "From This Moment On."

**Aug 17** Dick Wellstood plays a medley of Ellington tunes as well as "Carolina Shout," and duets with McPartland in "Back in Town Blues" and "Fine and Dandy."

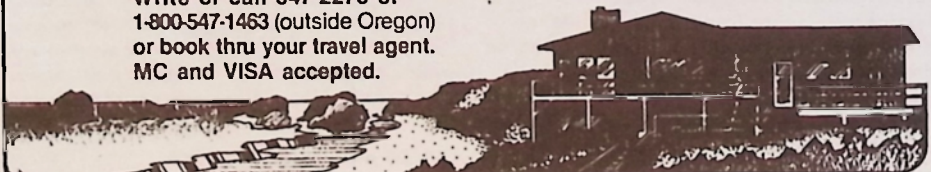
**Aug 24** Ray Bryant plays a broad range of jazz tunes from "Little Susie" to "Take the A Train," and joins McPartland for duets of "Lady Bird" and "I Hear a Rhapsody."

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**Aug 31** Norma Teagarden, sister of the legendary Jack and Charles, plays "Truly" and "Stars Fell on Alabama," then joins McPartland for "The Man I Love."

**5:00 pm All Things Considered**



*Hector Berlioz, 1803-2869*

**6:30 pm Siskiyou Music Hall**

- Aug 3** BEETHOVEN: Quartet in E-flat, Op. 16  
**Aug 10** BACH: Concerto for Two Harpsichords and Strings in C  
**Aug 17** LISZT: Piano Sonata in B minor  
**Aug 24** BERLIOZ: Harold in Italy  
**Aug 31** LALO: Symphonie espagnole

**8:00 pm New York Philharmonic**

**Aug 3** Zubin Mehta directs Mozart's Overture to "The Impresario"; Mendelssohn's Concerto in E for Two Pianos and Orchestra, with soloists Delphin and Romain; J. Strauss' Gypsy Baron Overture and Emperor Waltz; and Richard Strauss' Vienna Blood and Pizzicato Polka.

**Aug 10** Zubin Mehta conducts Bach's Brandenburg Concerto No. 3 in G, S. 1048; Mozart's "Exultate Jubilate" and "Vorrei spiegarvi," with soprano Kathleen Battle; Webern's Passacaglia; and Ginastera's Cello Concerto No. 2, with soloist Aurora Natola-Ginastera.

**Aug 17** Featured works, conducted by Zubin Mehta, include Penderecki's Symphony

No. 2, and Beethoven's Symphony No. 3 in E-flat, Op. 55 "Eroica."

**Aug 24** Zubin Mehta leads the orchestra in Richard Strauss' Don Quixote, Op. 35, and Mahler's Symphony No. 1 in D. Cellist Lorne Munroe and violist Sol Greitzer are featured as soloists.

**Aug 31** Flutist James Galway is featured in Mozart's Concerto for Flute and Harp, K. 299, and also in the Rodrigo-Galway composition "Fantasia para un Gentilhomme." Other works, conducted by Zubin Mehta, include Strauss' "Till Eulenspiegels lustige Streiche," Op. 28; and Rimsky-Korsakov's "Capriccio espagnol."

**10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

**10:45 pm Weekend Jazz**

**2:00 am Sign-Off**

## Explore '84

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# SATURDAY

\* by date denotes composers birthdate

**7:00 am Anto Meridian**

**9:45 am Parents, Taxpayers and Schools**  
Dwight Roper is your host.

**10:00 am Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Aug 4 John Kirby on Smithsonian**  
Selections from an album devoted to one of the most unusual jazz groups of the entire era.

**Aug 11 Henderson and the Heritage**  
Fletcher Henderson's seminal band digging back into the early musical literature of jazz.

**Aug 18 Jazz on Record** Records by Benny Goodman, Louis Armstrong and others selected from an English book.

**Aug 25 Jerry Gray with Glenn Millor**  
Gray arrangements such as "String of Pearls," "Tuxedo Junction," "American Patrol" and others.

**10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.



**11:00 am The Canadian Opera Company**  
*Funding for local broadcast provided by Sun Studs, Inc., of Roseburg.*

**Aug 4 The Coronation of Poppea** by Claudio Monteverdi is conducted by Lofli Mansouri, with Carmen Balthrop as Poppea, Michael Myers as Nero and Mark Pedrotti as Ottone.

**Aug 11 La Fanciulla del West** by Giacomo Puccini is co-directed by Lofli Mansouri and John Leberg, with Johanna Meier as Minnie, and Giorgio Lamberti as Johnson. **This concludes the series.**

**11:00 Toscanini Conducts Verdi**

This series of historic performances of Verdi operas, conducted by the renowned

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Arturo Toscanini, were originally produced by the NBC Radio Network in the late 40s and early 50's. The operas are broadcast in monophonic sound. Your host is KSOR's Ronald Kramer.

**Aug 18 La Traviata** dramatizes courtesan Violetta's awakening to true love, her renunciation and death, in one of Verdi's most popular operas—once deemed to be a failure. The NBC Symphony Orchestra performs with soloists Licia Albanese, Jan Peerce and Robert Merrill.

**Aug 25 A Masked Ball,** Verdi's tale of the assassination of Gustavus III of Sweden combines history and political intrigue with a tragic love story. The opera is performed by the NBC Symphony Orchestra, led by Toscanini, and features tenor Jan Peerce, baritone Robert Merrill, soprano Herva Nelli and mezzo-soprano Claramae Turner.

### **3:00 pm Studs Terkel**

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

### **4:00 pm Siskiyou Music Hall**

**Aug 4** RIMSKY-KORSAKOV:

Scheherazade

**Aug 11** RACHMANINOFF: Symphonic Dances

**Aug 18** BERWALD: Septet in B-flat

\* **Aug 25** BERSTEIN: Serenade for Violin and Orchestra

### **6:30 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

*Funds for local broadcast provided by Tru-Mix Construction Company, Medford.*

### **7:30 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

### **8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### **10:00 pm The American Jazz Radio Festival**

**Aug 4** Mingus Dynasty, featuring Danny Arnold and Sir Roland Hanna, performs in concert at Buffalo's "Tralfamadore" night club.

**Aug 11** Pianist Chick Corea, bassist Miroslav Vitous and percussionist Roy Haynes get together for a special, one-time-only performance.

**Aug 18** Jazz great Dexter Gordon celebrates his 60th birthday with his quartet at the Big Apple's Village Vanguard.

**Aug 25** Guitarist Larry Coryell teams up with pianist Albert Dailey, bassist George Mroz and drummer Billy Hart for this concert.

### **12:00 m Weekend Jazz**

### **2:00 am Sign-Off**



NASA astronaut Jeffrey A. Hoffman, a member of the team scheduled for late August lift-off in the space shuttle Discovery, will be featured in a series of reports this month on

### **All Things Considered**

**5-6:30 pm weekdays**  
**6:30-7:30 pm weekends**



## **Walking at Night with my Son, James**

This summer he's grown to my own height.  
Our shoulders almost touch as we walk,  
flashlights dark, the path through the field.  
We remember old games, knowing night by touch  
rather than going, like tightrope walkers,  
on a thin beam of light from one hand to the earth.

The moon is a golden apple sliced in half  
by earth's shadow, glazed by southern clouds.  
We pause where the meadow grass is highest,  
both stopped by the thick smell of campion blossoms.  
They're all around us, my son says, look!  
Their blossoms are like larger, paler stars  
in the sky spread at our feet.

So we stand for a time, shoulders almost touching,  
in the midst of this field off the Middle Grove Road,  
in the midst of our lives, sharing late August darkness.  
All around us night flowers.

— Joe Bruchac

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**Joe Bruchac's** poems and stories have appeared in more than 400 literary magazines over the past ten years. Editor of *The Greenfield Review* with his wife, Carol, he lives in the house he was raised in in the Adirondack foothills of northern New York State. His newest books are

*Remembering the Dawn*, a collection of poems from *Blue Cloud Quarterly*, and *No Telephone to Heaven*, a novel published by Cross Cultural Communications Press. Bruchac visited Ashland in February and read some of his works on KSOR's *Talk Story*.

## **The Buffalo Herd at the Onondaga Indian Reservation**

High among the line of hills  
which the Holder Up of the Heavens  
dropped long ago to destroy the Stone Giants  
a meadow opens, wide and green.

There new posts of poplar and thick wire  
protect the herd, dark shapes of power,  
keeping them in, keeping out the guns  
and narrow anger of those who envy  
those few acres left the Onondagas.

In that May meadow Indian boys  
pick mildweed greens and pull the burrs from the  
thick coats of grazing animals.  
They relearn the old songs of Buffalo People  
from the drumbeat of hooves on earth.

You walk with slow steps, the open sky  
above you a face, so large you can't see  
its features, only know in your heart  
that it observes all you are, all you do

as the Buffalo walk on this land again,  
brought back once more to remind the people  
of an older balance, a promise of peace  
we humans still must learn to keep.

**— Joe Bruchac**



## Loon On Nick's Lake

At the head of the lake  
where the stream's meander  
is slowest, darkest,  
loons nest each spring.  
Just this one pair,  
they seldom bring  
even one chick  
from their brace of eggs.  
When boaters come,  
they leave the nest,  
and eggs grow chill.

This summer, though,  
whether from luck or skill  
at finding some backwater  
hidden enough from watchers,  
a young loon swims with them.

As we canoe, the parents come,  
try to decoy us from their young,  
dive to surface many breaths away.  
Throats ululate their echoey call  
older than even the rock which lifts  
from the lake's deep center,  
a head turned stone.

As Air Force jets  
from their base at Rome  
fly over and the campsite fills  
with the overflow  
of uncertain cities,  
some hear, above the radio blare  
and taped refrains  
of the latest ditty,  
an older and a wilder call,  
owing nothing to humanity—  
while in the reeds  
one young loon hides,  
slow throat throbbing  
the promise of seasons  
after all wandering eyes.

— Joe Bruchac

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

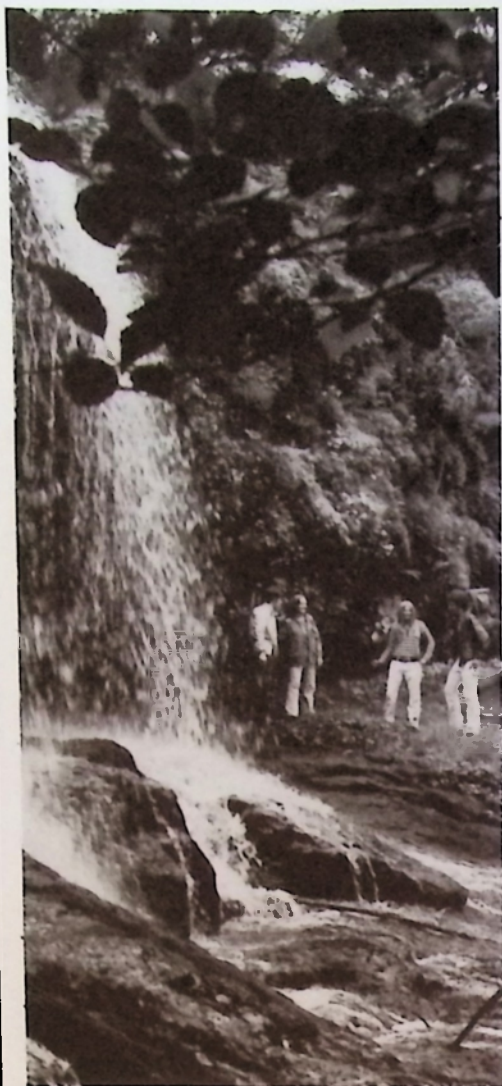
*KSOR GUIDE/AUG 1984/43*



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## SCHOOL OF SOCIAL SCIENCE

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Where is it?  
Why is it Here?*

Geography merges physical and social science disciplines to describe our earthly environment. Its content can be as varied as global weather, watershed research, mapmaking, or the voting pattern in a local election. Graduates must complete an internship, often with the BLM, a local planning department, or lumber company.

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### SOUTHERN OREGON STATE COLLEGE

## ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 Noon Concert Susan Marston Vocal Recital** with Emery Hobson, piano, and Joe Thompson, guitar. Noon at Carpenter Hall, Oregon Shakespearean Festival (503) 482-4331 **Ashland**

**thru 2 Exhibit of Wearable Art by Trina Badarak, Betsy Harrison, Sari Fennel.** 230 Second Street Gallery. Old Town Hours: Sun-Thur 10 am-5:30 pm; Fri & Sat 10 am-7:30 pm (503) 347-4133 **Bandon**

**thru 10 Exhibit, Paul Schmidt, Wendy Schmidt & Kathie Best** featuring stained glass and oil paintings. Oregon Institute of Technology College Union Art Gallery, Mon-Fri 8 am-5 pm. (503) 882-6321 **Klamath Falls**

**thru 12 Porcelain by Andrea Davis.** Hanson Howard Galleries, 505 Siskiyou Blvd., (503) 488-2562 **Ashland**

**thru 18 2nd Annual Sculptors and Painters Invitational** featuring 12 Oregon artists, plus oils by Craig David. Reception: Sun, August 5 at 4 pm Grants Pass Museum of Art, Riverside Park, (503) 479-3290 **Grants Pass**

- 1 thru 25 Dance Instruction** Ballet, children's tap, & flashdancing. State Ballet of Oregon Ballet Academy, 51 North Main, (503) 482-4789 **Ashland**

**thru 31 Exhibit, New Works by Douglas Franklin.** On the Wall Gallery, 217 E. Main, Tues-Fri 9 am-6 pm; Sat 10 am-4 pm (503) 773-1012 **Medford**

**thru 31 "Wake Up With Shakespeare,"** a series of week-long sessions beginning each Tuesday including play tickets, tours, exhibit center admission, and discussions with company members. Write or call Paul Barnes, Oregon Shakespearean Festival, P.O.Box 158, (503) 482-2111 **Ashland**

**thru October Plays:** *The Taming of the Shrew, Henry VIII, Winter's Tale, Troilus and Cressida, Seascapes With Sharks and Dancer, The Revenger's Tragedy, London Assurance, Hay Fever, Translations and Cat on a Hot Tin Roof*, presented by the Oregon Shakespearean Festival. For schedules & ticket information contact the Festival Box Office. (503) 482-4331 **Ashland**

- 2 thru 19 Britt Classical Music Festival.** Peter Britt Gardens, Festival Box Office (503) 773-6077 **Jacksonville**



**2 thru 25 Exhibit, Detlef Weick**  
Marine Watercolors. Reception:  
Thursday, August 2, 5 pm-7 pm.  
Rogue Gallery, 8th & Bartlett, (503)  
772-8118 **Medford**

**3 thru 6 Musical "Alice in  
Blunderland,"** presented by  
Dolphin Players' Young Actors  
group. Anti-nuclear theme.  
7:30 pm. On Broadway Theater,  
226 South Broadway,  
(503) 269-2501 **Coos Bay**

**thru 31 Exhibit, Karen Pidgeon**  
from Lorane shows wildlife art.  
Umpqua Valley Arts Center,  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**

**4 8 and 11 Noon Concert:  
Elizabethan Vocal Music.** Noon  
at Carpenter Hall, Oregon  
Shakespearean Festival  
(503) 482-4331 **Ashland**

**Concert, High Mountain Ramblers.**  
Klamath County Fair,  
(503) 779-2532 **Klamath Falls**

**thru 19 Two-Artist Exhibit:  
Steve Kuntz & Don McMichael.**  
Wood sculptures of marine  
mammals by Kuntz; oil paintings  
and prints of whales by McMichael.  
Reception: Sat, Aug 4, 6-8 pm.  
230 Second Street Gallery. Old Town  
Hours: Sun-Thur 10 am-5:30 pm;  
Fri & Sat 10 am-7:30 pm.  
(503) 347-4122 **Bandon**

**thru 31 Exhibit, Vernon Witham  
Carol Yates & Elaine Chandler.**  
Winners of 1983 November  
Annual Juried Exhibition,  
Reception: Sat, Aug 4, 5-7 pm.  
Coos Art Museum,  
515 Market Ave.,  
(503) 267-3901 **Coos Bay**

**5 thru 26 Exhibit, Glass by  
Jackie Miller.** Hanson Howard  
Galleries, 505 Siskiyou Blvd.,  
(503) 488-2562 **Ashland**

**6 Rental/Sales Jury Day,**  
Accepting work from 10 am-4 pm.  
Rogue Gallery, 8th & Bartlett, (503)  
772-8118 **Medford**

**Southern Oregon  
Photographic Association  
Meeting.** Photo program.  
7:30 pm. BLM Bldg, 3040 Biddle Rd  
(503) 779-8421 **Medford**

**thru 11 Watercolor  
Workshop by Nelson Sandgren**  
Coos Art Museum, 515 Market Ave.  
(503) 267-3901 **Coos Bay**

**13, 20, and 27 Jefferson  
Acoustic Music Makers (JAMM)**  
JAMM promotes a broad spectrum  
of acoustic instruments and  
welcomes those interested to come  
to JAMM sessions and concerts.  
7:30 pm. Drydock Restaurant,  
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(503) 882-3499 or write:  
JAMM, c/o 1803 Avalon,  
**Klamath Falls, OR 97601**

**10 Evening Bluegrass with the  
High Mountain Ramblers**  
at the Upper Rogue Festival,  
**Shady Cove.**

**11 and 12 Illinois Valley  
Wild Blackberry Festival '84**  
with strolling entertainers, the  
Valley Players, square dancers,  
demonstrations and the High  
Mountain Ramblers on August 11.  
Redwood Highway, **Cave Junction**

**11 thru 12 7th Annual  
Medford Arts Festival.** Juried  
arts and crafts, gourmet foods, and  
music. Sat 10 am-7pm Sun 10 am 5  
pm. Library Park between  
8th & Main **Medford**

**13 Drama Classes for all ages**  
Ten lessons by Dolphin Players  
Director Alice Carlson. Day classes  
for children. Evening classes for  
adults. On Broadway Theatre,  
266 South Broadway. Information:  
(503) 888-3654 **Coos Bay**

**14 Storyteller Thomas Doty**  
performing Northwest Indian  
Stories. Presented by  
Ruch Community Library at the  
new library building.  
Upper Applegate Road & Hwy 238,  
(503) 899-7655 **Ruch**

**15 18 and 22 Noon Concert:**  
**Renaissance Music and Dance**  
Noon at Carpenter Hall, Oregon  
Shakespearean Festival  
(503) 482-4331 **Ashland**

**16 thru 18 Oregon Arts Com-**  
**mission Meeting in Ashland.**  
Call for location: (503) 378-3625 or  
488-2562 **Ashland**

**17 thru 18 Klamath Bluegrass**  
**Festival** with Rose Maddox and  
The High Mountain Ramblers  
**Klamath Falls**  
  
**thru 19; 24-26; 31-Sep 2**  
**Play, Tom Sawyer** with a cast of  
adults and children. Fridays at 8 pm;  
Sat & Sun matinees at 2 pm.  
On Broadway Theatre,  
226 South Broadway,  
(503) 269-2501 **Coos Bay**

**19 thru Sept 16 Exhibit,**  
**Robert DeVoe** paintings.  
Hanson Howard Galleries,  
505 Siskiyou Blvd.,  
(503) 488-2562 **Ashland**

**20 thru 23 Art Workshops**  
Drawing from Nature by  
Lisa Joyce-Porter (ages 8 and up);  
Still-Life Drawing by Lisa Joyce-Porter  
(for ages 8 and up); Mime by  
Hank Botwink (all ages);  
Summerart at Umpqua Valley Arts  
Center, 1624 W. Harvard Blvd.,  
(503) 672-2532 **Roseburg**

**20 thru 31 Exhibit, Cathy Dean**  
paintings and drawings.  
The Gallery, Mon-Sat Noon-4 pm,  
Jed Smith Shopping Center,  
(707) 464-9133 **Crescent City**

**21 Storyteller Thomas Doty**  
performs Northwest Indian Stories.  
7 pm. Third in a summer series.  
Backstage IV Theatre,  
(503) 482-3447 **Ashland**

**Siskiyou Baroque Ensemble**  
performing music of Bach,  
Telemann, Torelli, Handel, Locillet  
and others on Baroque instruments.  
Rogue Community College  
Band Shell, 7 pm.  
(503) 479-3483 **Grants Pass**

**thru 25 Britt Dance Festival**  
Peter Britt Gardens, Jacksonville.  
For schedule, call the Box Office  
(503) 773-6077 **Medford**

**thru Sept 8 Exhibit, Avant**  
**Garde Exhibit by members**  
plus watercolors by Elaine Whitteven  
and sculpture by Kenneth Fisher.  
Reception Tues, Aug 21, 7-9 pm.  
Grants Pass Museum of Art,  
Riverside Park,  
(503) 479-3290 **Grants Pass**

**24 thru 26 3rd Annual South**  
**Coast Multi-Image Festival.**  
Photography, equipment and ten  
15-minute multi-image productions  
plus a salmon barbeque. Write for  
schedule. Southwestern Oregon  
Community College, Coos Bay, 97420  
(503) 888-2525 **Coos Bay**

**25 Storyteller Thomas Doty**  
performing Northwest Indian Stories.  
Presented by Umpqua Valley Arts  
Association, in the Arts Center,  
1624 Harvard Blvd.,  
(503) 672-2532 **Roseburg**



**25 29 and Sep 1 Noon Concert:  
Early Music for Wind**

**Instruments** composed for and played on shawms, a sackbut, krumphorns and recorders. Noon at Carpenter Hall, Oregon Shakespearean Festival  
(503) 482-4331 **Ashland**

thru Sep 9 **Exhibit, J. P. Morgan** of Seattle. Serigraphs with ornithological theme. Reception: Saturday, Aug 25 6-8 pm.  
230 Second Street Gallery. Old Town  
Hours: Sun-Thur 10 am-5:30 pm;  
Fri & Sat 10 am-7:30 pm.  
(503) 347-4133 **Bandon**

**27 thru 30 Art Workshop** Mime by Hank Botwink (all ages)  
Summerart at Umpqua Valley Arts Center, 1624 W. Harvard Blvd.,  
(503) 672-2532 **Roseburg**

**28 Storyteller Thomas Doty** performing Northwest Indian Stories. Presented by the Southern Oregon Historical Society at 7:30 pm in the U.S. Hotel Ballroom,  
(503) 899-1847 **Jacksonville**

**31 Concert Preparation**

Planning for Siskiyou County-wide performance of Handel's *Messiah*, directed by Jan Stansaas and Kathie Yenter with guest conductors Ron Hoopes, Steve Saeger, Roger Emerson and George Mattos. Rehearsals: one evening a week. Inquiries: Student Services, College of the Siskiyous.  
(916) 938-4462, ext. 215. **Weed**

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.



If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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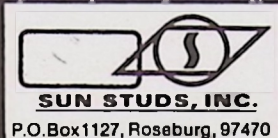
## *Ashland City Band*



## *900 Seconds*



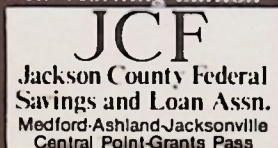
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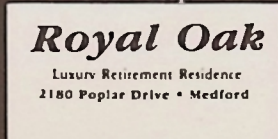
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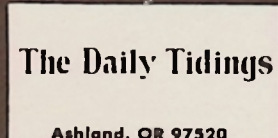
## *Wed. Morning Edition*



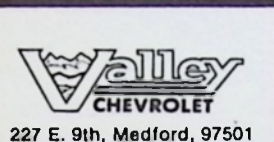
## *Veneration Gap*



## *Ashland City Band*



## *About Women*



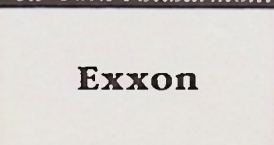
## *The Chicago Symphony*



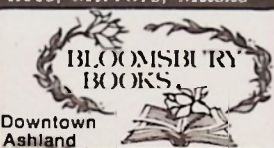
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## *New York Philharmonic*



## *Faces, Mirrors, Masks*



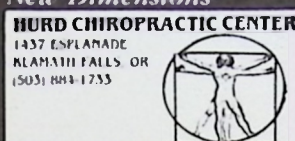
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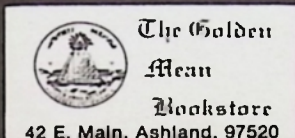
## *Music from Europe*



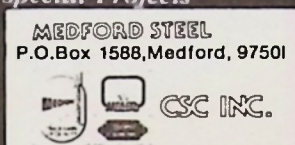
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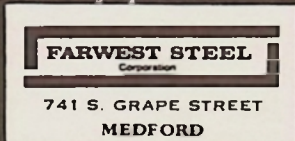
## *Special Projects*



## *New Dimensions*



## *Hearts of Space*



Contact  
Gina Ing  
Director of  
Resource Development  
(503) 482-6301

*Join us*



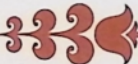
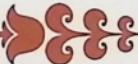


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